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Western College, Oxford, Ohio

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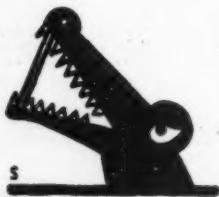
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My Autobiography

H. V. Tozer

H. V. Tozer was born of British parents at Villa Rica, Paraguay, on November 9th, 1902. In 1912, at the age of 10, he was taken home to England to be educated, and it was there that, about a year later, he witnessed his first Punch and Judy show, given by an itinerant showman in the street. This experience so fired his imagination that he immediately made a rudimentary show of his own, using flat cardboard figures with a small booth made out of a soap box.

It was not till the age of about 15 that an article on the construction of Punch and Judy figures, found in a bound volume of old magazines in the school library, led him to try his hand at the construction of glove-puppets. These, consisting of the traditional characters, were extremely crude, the heads somewhat resembling those of African idols. Nevertheless, they served for school concerts and small shows at home for the family.

On leaving school, these figures were practically forgotten and, eventually, they were lost when he went abroad to take up a post in Barcelona, Spain, at the end of 1925.

A breakdown in health in 1927 obliged him to spend a year under treatment in England, during which time, the reading of Walter Wilkerson's first book on his puppet wanderings, "The Peep Show," rekindled his enthusiasm for puppets and, during his three months' convalescence in the summer of 1928, carved the heads and hands for another traditional Punch and Judy show, but costumed, this time, in modern dress, that is to say, Mr. Punch, for instance, wore a high, starched collar, black cutaway coat, striped "trousers" and no hat on

his completely bald pate. The carving and characterization of the heads were, of course, a vast improvement on those of the first set, so much so that one or two of them have since served as models of later marionette figures. The discovery and full indulgence of this unsuspected talent for carving makes H. V. Tozer recall this period as one of the happiest in his life.

It was the late Paul McPharlin's puppetry year-books, the Spanish section of the "International News Notes" of which were regularly contributed by Tozer, that led him to turn his attention to marionettes, the first of which he constructed in 1934. The marionette, not being so dependent on dialogue as the glove-puppet, also seemed a way round the difficulty of showing in a foreign language. The head of this figure, like all the subsequent ones, was modeled in plastic wood.

Two 14" figures and seven 18" ones for "Jack and the Beanstalk" were constructed by the time the Spanish civil war broke out in the summer of 1936. The first months of this saw the completion of five 20" figures for "St. George and the Dragon". The gradual realization that the civil war would be long and that the troubled times would not permit of much more than one-man shows led to the decision to switch from figures for plays to those for trick, variety, and circus turns. These, with the help of a friend and on an improvised stage, later amused friends and small groups of war refugees. The outbreak, immediately after the civil war, of World War II seemed indefinitely to postpone the formation of a group of pup-

peteers, but the construction of a permanent stage was undertaken and new puppets, all 20", were gradually added, and small private shows were given with the help of two friends.

It was during this time that H. V. Tozer translated from the Catalan the first part of "Titelles i Ombres Xinesos", by Joan Amades, and, from the Castilian, a chapter from "Los Buenos Barceloneses", by Arturo Masriera, both of which were published by the Puppeteers of America in mimeographed booklet form under the title of "Catalan Puppetry". Incidentally, it was Tozer, living in the Catalonian Region of Spain, who, earlier, first brought to the notice of the puppet world the peculiar construction of the Catalan glove-puppet — thereafter known as the Catalan type.

By the beginning of 1944 these marionette shows had begun to attract in Barcelona, and a committee-member of the FOMENTO DE LAS ARTES DECORATIVAS, a society for the encouragement of the decorative arts, arranged a demonstration performance in the Society's auditorium in June of that year for its six hundred-odd members, with the double object of permitting the Governing Committee to judge of its artistic merits and of recruiting talent to help launch the projected new activity within the Society. The immediate results of the enthusiastic reception the show got were the enlistment of several prospective collaborators and a written invitation from the Governing Committee to form an autonomous group under the auspices of the Society.

Despite fairly regular lessons in marionette manipulation thereafter, it was not till February, 1946 that, after three months' intensive rehearsal, a season of six performances for the general public could be given in the Fomento's auditorium, which holds about 300 spectators, the programme

consisting of "St. George and the Dragon" and variety and circus turns, the play, of course, being done in Spanish. The puppeteers were eight in number - five being Spanish, two English, and one Swedish. These shows received most encouraging attention from the daily and weekly press, Spain's best-known representative of the latter, "Destino", publishing illustrated articles two weeks running, the first by its dreaded dramatic critic and the second by its theatrical personalities reporter. A few months later, the circus numbers were even enthusiastically mentioned in a book on the circus.

Despite the acquisition of these collaborators, no would-be constructors of puppets came forward, so that it was not till 1951 that a sufficient number of new figures had been made by H. V. Tozer to make it possible to present a new season of shows for the general public in the Fomento's auditorium. In the meantime, however, considerable progress had been made with the show as a whole. A front bridge was added, to allow of numbers being performed before tabs while scenery and props were being changed behind, in order to eliminate those tiresome pauses so characteristic of marionette shows. A three-colour lighting system, on four portable water-dimmers, was installed and two small baby spots were constructed for use with 12-volt lamps on a transformer. All these items of equipment were gradually incorporated in the show during the number of private shows given. To offset some regretted resignations during this comparative lull, new puppeteers were enrolled, not to mention a lighting expert and a scene-painting team of young artists.

In 1950, H. V. Tozer spent his annual vacation working with the Lanchester Marionettes in England and, in 1951, took advantage of the same period to visit the Zurich

(Switzerland) and Salzburg (Austria) marionette theatres and see their shows on their home grounds.

In 1951, in addition to two seasons for the general public in the Fomento's auditorium and several private performances, shows were given for the first time outside Barcelona — two at Sabadell and twelve at San Sebastian, the fashionable sea-side resort on the north coast. In 1952, besides private engagements, two more seasons were held in the Fomento's auditorium and 21 shows in Santander, another resort on the north coast. It was a coincidence that the last show at Santander was also the hundredth since the formation of the Group, known by the rather cumbersome title of "AGRUPACION DE MARIONETISTAS AMATEURS DEL FOMENTO DE LAS ARTES DECORATIVAS," more usually contracted to "MARIONETAS AMA" with or without "DEL FAD" added.

To the creation of this marionette theatre, practically single-handed, H. V. Tozer has devoted nineteen years of spare-time work in designing, constructing and dressing, to-date, 49 marionettes, constructing all the props, the stage, the lighting equipment, etc., in fact, practically everything except the varnished-wood proscenium, the public address system, and the switch-board. The growing popularity of the show is denoted by the steadily-increasing number of performances given each year.

Marionettes having been practically unknown in Spain, except for occasional visits by Podrecca before 1936 and the outbreak of civil war, Tozer has had little need to be original, and has, therefore, been able to indulge his fancy for solving the technical problems involved in the construction of the traditional trick and other figures that have appealed to his imagination — all of which has proved excellent training. His contact and long talks with the Lan-

chesters in 1951, however, cleared his mind of many doubts as to the trajectory to be followed in the future. The first fruits of this new, or, rather, confirmed, outlook are contained in two new numbers produced in 1952. The first is a deliberate attempt to take several time-honoured, not to say hackneyed, numbers, combine them, situate them in modern surroundings and give them a completely modern twist to create, to all appearances, an entirely new and original number. The second, on the contrary — quite original in plot, if not altogether in theme — is a spectacular presentation of the Robot theme, with a philosophical content that makes it unsuitable for the younger children. The very modern musical accompaniment, lighting effects, mechanical gadgets, and numerous and weird figures make it an awesome spectacle. In both cases, the audience reactions have fully justified the experiments, and Tozer is looking forward to producing other such numbers he has up his sleeve.

FESTIVAL!

If you have suggestions for the Festival or the Institute, or need information about either, write to;

Lemuel Williams, Chairman
2077 Lincoln Ave.,
St. Paul, Minn.

INSTITUTE!

Chichimus Conquers

by George

Last September, when the CBC announced it would open its television operations in Toronto with a puppet show, there were hoots of derision from the press. Puppets? Child's play! Bosh! Gordon Sinclair, in his "Radio and Television" column for the Toronto Daily Star was quick to make his stand "agin 'em" sight unseen. Other prejudiced poo-poo-ers joined in. Then Uncle Chichimus, puppet star of "Let's See" (CBLT, Channel 9) and John Conway, his creator, went before the cameras and turned the boos to bravos. Chichimus conquered not only columnist Sinclair, but the Canadian public as well, by presenting the freshest, new approach to puppets in TV today.

Uncle Chichimus first startled his viewers by appearing without a format. Most U. S. radio and tv producers wouldn't be caught dead without one. A format is a basic show idea, repeated week after week without minor variations, until it is hammered into a cliche. If a format clicks, other producers copy it (usually with less success), and everybody makes money for awhile. There is the soap opera format, the horse opera format, the quiz format, revue format, and the husband-wife format. Most U. S. puppet shows follow the "Kukla, Fran and Ollie" format. A format is fine for originators and imitators as long as it lasts. When the public tires of it, it is dead and gone for everybody. Since nobody knows what to expect from Uncle Chichimus, he is likely to flourish forever. The only thing at all certain about the show is the time (7:15 - 7:30 p.m., Mon. - Sat.) and a brisk report on the weather by Percy Saltzman of the

Dominion Meteorological Service. Beyond that the viewer can only guess at what the unlimited imagination of Uncle Chichimus will turn up next.

Chich, as he is affectionately known at the studio, is an elderly gentleman with a quiet dignity and a manner of gentle hesitation. His complexion is the same shade of green as antique bronze, and although he is bald, he does not resort to a toupee for TV. He is content with the two wisps of hair that grow at the side of his head and stick out like pennants in a stiff breeze. Appearances are deceiving, at best, so he bothers little about them. His mission is to bring culture to the Canadian public (which is reluctant to accept it from another Canadian), and he is continually being frustrated in his plan by producers, program directors, technicians and microscopic budgets. This constant battle between Chich and the big, bustling, "live" world is one of the chief delights of the show. The humor is genuine and perceptive, spinning its chuckles from a literature inventiveness that classes it as great wit.

Occasionally live talent is required to round out the presentation of a Chichimus Production (the acme of culture and dignity). People are recruited from all over the studio - office personnel, producers, directors, technicians and studio crew. None is a professional actor, and it frankly adds considerably to the merits of the production. They have a whale of a good time running through their roles as waiters, politicians, foreign spies, etc. Helping out has become such a popular past time, it is known as "chiching tonight".

The method of combining the pup-

pets with live talent is also unique, and another of the delightful irregularities about the show. Without any special camera tricks, the two appear together or separately in a logical sequence that has all the polish of a Hollywood movie. Chich has never appeared to the viewers on a puppet stage. In fact, there have never been any special attempts to provide him with a never-never world of his own. He stepped into the cold-blooded, life-sized hurly burly of the tv studio, and in that unlikely atmosphere has made his way. Percy Saltzman, the weatherman, who frequently appears with Chich, both in and out of productions, has a rough and ready manner that might have demolished lesser puppet stars. But Chichimus conquers all, and in this case, it serves to strengthen the reality of the situation.

Behind this success is a mature team of talent. John Conway, the puppeteer, works hand in glove with Uncle Chichimus. Studio Director Frank Fice contributes ideas to the story conferences, coordinates the nights results, tracks down props, music, and anything else required, and in general lends his optimistic enthusiasm to the proceedings. Producer Norm Campbell is the idea man

with an intuitive sense of comic invention. He can quickly run through any situation, explore all the possibilities, develop them, and turn out a story line and gag business that will carry the show forward with a new twist. After the preliminary conference in Campbell's office, the three go down to the studio for an informal run through. The show is completely ad libbed, and it is here that Conway takes over with the master strokes. He must interpret the story line so that it is custom-tailored for Uncle Chichimus. The authority with which he is able to perform, under such a variety of circumstances, and with such a variety of people, is a tribute to his art.

On the distaff side, Chich is assisted by Hollyhock, a lady puppet of indeterminate age, with a nozzle-noze and a horse-tail hair-do. And another lively assist comes from Sue Mess who provides the wardrobe and haberdashery for the show, in addition to designing costumes for the Toronto opera and the annual ice shows. With such skilled co-workers in the background, and such affectionate approval from the crew, it is small wonder that Chichimus conquers all.

Erhard Reis

Lewis Parsons

Erhard Reis, master-puppeteer, teacher, and writer of books about puppets, is in this country. We should, indeed, be proud to welcome him both as a visitor, and as a new member of P. of A. Availing himself of an invitation from the U. S. government (Educational and Recreational Division) to travel and study in this country, he arrived last July, and began at once not only to gather infor-

mation and receive impressions which would broaden the scope of his work in Germany, but also to give wholeheartedly of his talents to us. By a lucky chance I was the first American puppeteer to talk with Erhard after his arrival. My cousin had found him at the International Institute in Detroit and had persuaded him to come to the summer cottage near Shelby, Michigan. The weekend was

memorable with the countryside resounding with the echoes of Erhard's puppet voices as the little people performed from behind an upturned cardtable. The night wore on with a prolonged discussion of puppets which would have done credit to a P. of A. festival even though the participants for the most part had never given much thought to puppets. This was a typical reaction, even on the transatlantic plane, Clown Eddi, Erhard's favorite marionette, had begun making friends. Most of the puppets were taking the slower transit by boat, but the energetic puppeteer couldn't wait for them. With a makeshift stage improvised from a refrigerator carton, and some commercial puppet animals, he began doing shows in Detroit's and Dearborn's summer playgrounds, communicating by pantomime with the delighted children before the language difficulties had begun to be solved. Even these difficulties could not restrain him; a person with so much to communicate just couldn't be tied down by restrictions. As my cousin remarked after the first meeting, "Erhard said he knew only six words in English, and then proceeded to talk for four hours without stopping."

Back in Germany Erhard Reis has risen quickly to the position of one of the most promising of the young professional puppeteers. After his college instruction in puppetry at WERKUNSTSCHULE OF BRAUNSCHWEIG he worked with Prof. H. Siegel. Now he is the proprietor of a company of three who travel about giving shows, as well as instructor of a college course for teachers, youth-leaders, and kindergarten supervisors, and author of books on puppets. He designs and builds his own stages, makes and costumes his own puppets using original stories for the plays. He has the truly creative approach to puppets, and puppet acting. Hand puppets are his special field. He has evolved a series of type characters

which are modern, stylized, modeled in papier-mache with bold, simple lines reflecting the creator's forceful personality. This clear-cut effect is further accented by sharp contrasts in color and costuming in solid blocks made up of combinations of the primary colors. The Braunschweiger Kasper is the master of the show, and a character worthy of the admiration bestowed upon him by the German children. He is much more amiable than Punch, his hard-hitting British cousin. As a "do-gooder" he is a constructive element in the education and rehabilitation of the children giving them a sense of security in the triumph of goodness. Erhard's Kasper is a smiling factotem with tasseled cap, and a complete body which admits of much comedy business as the puppet seizes his legs in his hands, swings them over the playboard, crosses them nonchalantly, or when he lies down and draws them up to his stomach to show the pains he suffers from eating too many sweets. Another favorite character is Kasper's Grossmutter, with her heartwarming smile of goodhumored indulgence, a dispenser of eternal optimism. The evil characters in the children's plays are more annoying than perverse, such as the Tax-collector who is always putting in a sudden, unwelcome appearance, or the Teufel whose evil power doesn't extend beyond putting too much pepper in the stew. Erhard feels that in Europe puppetry has been accepted more unreservedly as an authentic art form than in this country. Puppets are for adults as much as for children, traditions and standards are high.

During his six months in this country, Mr. Reis has been a tireless crusader for puppets appearing more than two hundred times before large or small groups in schools, colleges, on radio, and television. In Detroit he instructed students at Wayne University. He spent three months at Car-

negie Institute in Pittsburgh where he succeeded in arousing a flurry of enthusiasm among the students of the Drama Department, building a new stage, teaching classes, and visiting all parts of the city with his puppets. He is spending the remainder of his time at Stanford University where a new stage, and a still larger class of students promises interesting results as the group prepares an adult and a children's production.

As a member of P. of A. Erhard Reis affords us a valuable link with activity in his own country. In a future issue of the JOURNAL he has

promised to give us a survey of German activity in this field. We hope his book *DIE HANDPUPPE* (Verlag Junge Welt, Opladen, Rhld.) will be soon translated into English. The German edition is a beautiful addition to anyone's library with its photographs of his puppets, sketches for puppet construction and elaborate diagrams for stages. When Erhard leaves for his homeland in April we will wish him "bon voyage" and hope that he will carry out his plan to return in 1954 with his troupe for an American tour.

Puppets in Advertising

Harold P. Preston

From an advertising viewpoint, puppets are gimmicks. Their commercial value has been in almost direct ratio to their novelty. Television, by partially destroying the novelty angle, has in one sense, reduced their value as a technical sales promotion tool. But by making many more people aware of their possibilities, it has broadened their market.

Retail Advertising is a familiar field. Shops use puppet shows during Christmas and Easter holidays. However, puppets could tie in successfully with many other promotional ideas during the year. For example, Macy's in New York City had an Italian fair which included a donkey cart and a gondola. But no puppet show! The same shop has a genuine "gendarme" for its Paris promotion. Guignols could be more interesting.

This Italian promotion has been in the works for about a year. An alert puppeteer would have directed a campaign to Macy's when the first trade rumor started.

During the year there are many

nation-wide promotional activities, such as, the Carpet Fashion Show, Home Furnishing Show, Color Coordination Show, etc. In addition to these retail events, there are hundreds of showings by manufacturers to the trade. In many of these puppets could be used effectively.

By keeping in touch with what is going on, you have an opportunity of selling your wares. If you can present, in outline, an idea that is practical from the standpoint of promoting sales, you stand a better chance of a favorable reception.

Puppets have been used in national advertising for window displays, fashion showings of jewelry and furs, for selling plans to distributors and sales forces. They have been used in movies and as models for printed advertising. However, the field is numerically restricted. There are only 100 important national advertisers in the United States. There are only 1,800 who spend \$100,000 or more for media, — radio, television, magazine,

(continued on page 20)



PUPPET PARADE

(see photo section)

JOHN CONWAY

The **Journal** received an SOS from George Latshaw to hold this issue of the **Journal** until he could review John Conway's new TV show. We present not only the review by George in this issue, but also this picture of John Conway (Toronto, Canada) and the two stars of his TV show. John's directness and simplicity of modeling has always made his puppets outstanding. This simplicity and directness keynotes his TV show.

RALPH CHESSE*

Ralph Chesse's creations for station KPIX have been shown before in the **Journal**. See September-October 1952 for Miss Busy Bee and Mr. Flittermouse, the Bat. Added here to our Chesse' TV portraits are Brother Buzz, a cocky little insect, and Mr. Screech, the Owl.

H. V. TOZER

Created by H. V. Tozer of Barcelona, Spain, the King and Princess from "St. George and the Dragon", and the Giant from "Jack and the Beanstalk" are typical of Tozer's marionettes, which are characterized by their strength of line and direct carving.

His "Autobiography" in this issue gives a most interesting account of his life and puppet experiences.

BEN SHALOM

Ben Shalom of Givat Haim who is the founder of the traveling marionette theater in Israel stops his truck to convert it into a puppet stage. The crowds gather not only to enjoy his show, but also to see the stage set up. Neither mountains nor rivers stop Ben Shalom from showing his puppets throughout Israel. Puppets have become an important part of the history of this country and are aiding in the struggle to keep up the peoples' morale.

LOUISA MUSTIN

"He's going to marry Yum Yum". Even without the words, Louisa Mustin captures the spirit and the mood of "The Mikado". Her colorful scenery and exquisite costumes compliment the fine productions given by her puppet company.

ALICE FOX

Alice Fox, the "Sweetheart of the Western College Festival at Oxford, Ohio" shows here two of her delightful puppets from the Chinese Legend, "The Willow Tree."

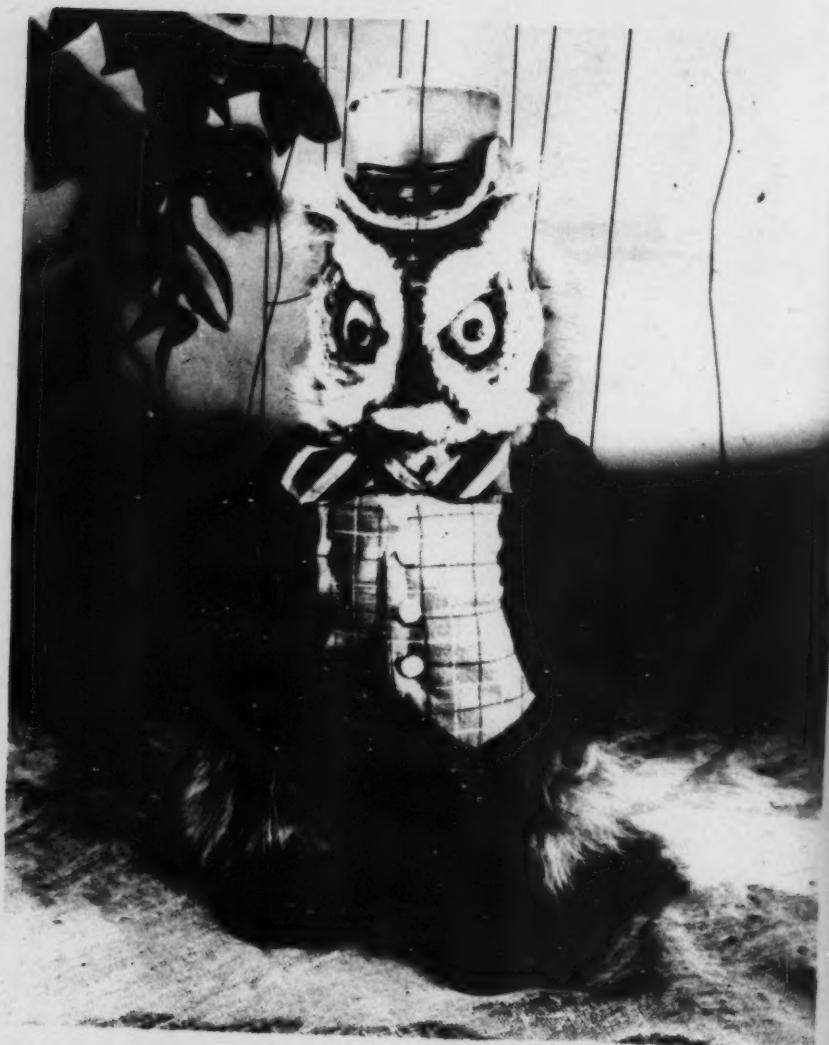
The cast of "The Willow Tree", together with portable stage was loaned to adult clubs and high school groups throughout the Cooperstown New York area where they played extensively.

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John Conway



RALPH CHESSE'

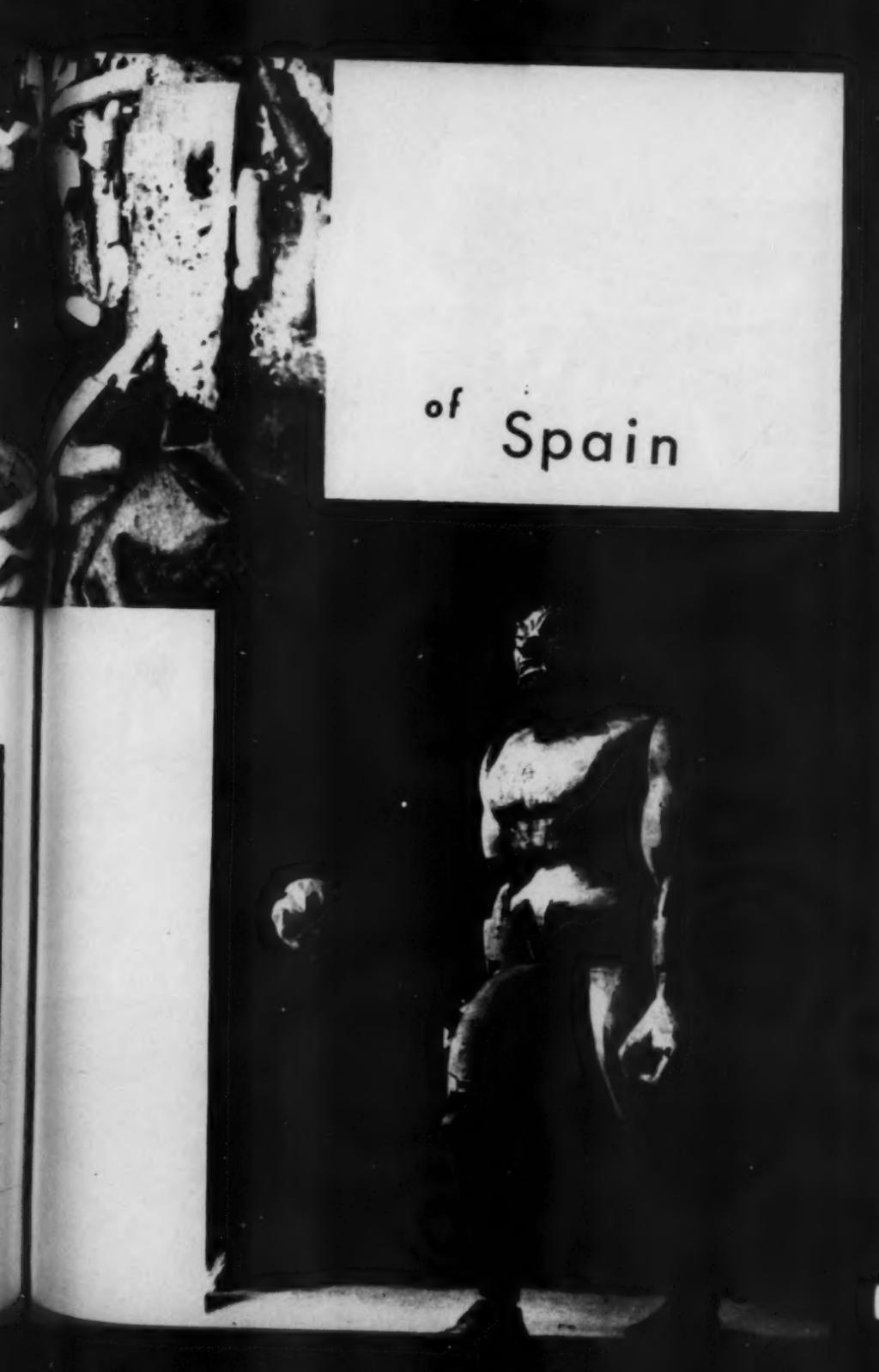


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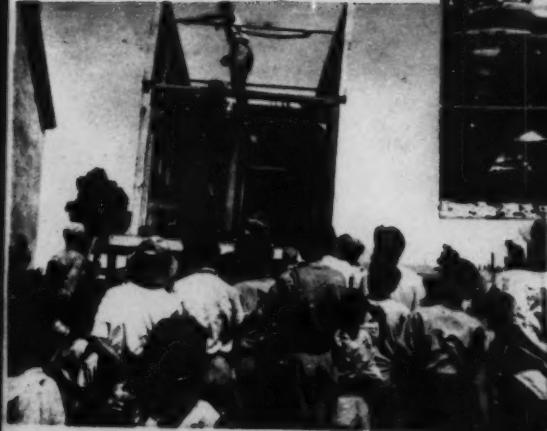
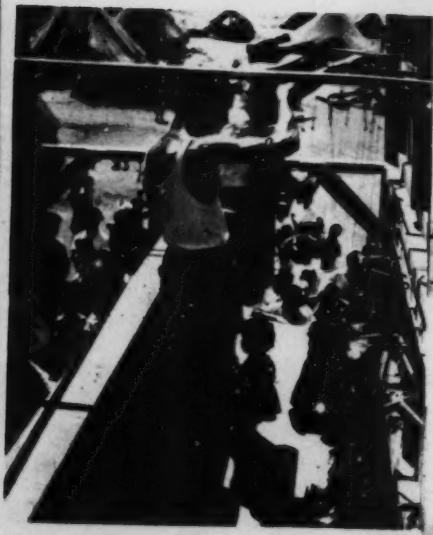


H. V. Tozer





of Spain



**Ben
Shalom**





by Louisa Mustin

Alice Fox





James Webb



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The costumes are created from authentic Chinese embroidered material while the highly stylized scenery is adapted from the pattern on the Chinese willow plate.

The entire set and script is now owned by the Children's Museum of LaJolla, California.

JAMES WEBB

Miss Bag O' Bones is an imaginative creation of James Webb, of Baton Rouge, Louisiana. James is a talented and outstanding young man who recently won the Baton Rouge Senior

High School Beta Club talent show with the presentation of his puppets. This honor came as a result of his work with the Festival and the Institute of Puppeteers of America last summer in Baton Rouge.

He has done much to introduce audiences of our community to good Puppetry by means of his programs in the public schools, clubs, and at the Public Library where his shows were sponsored by the Junior Service League. Miss Bag O' Bones is only one of his many outstanding puppets which show his love for this art and predicts his future among the Puppeteers of America.

Puppet Playhouse

Yvonne Somers

The Puppet Playhouse of Augusta, Georgia, has just returned from an initial tour of its home state, North Carolina and South Carolina. This is the first season of touring for the Playhouse. For the first two years the plays were presented in the Puppet Playhouse Theater located at 15th and Broad Street. Taking the suggestion of the enthusiastic playgoers, Miss Mustin, the producer-director, decided to take the Playhouse on tour.

The two plays, which are also available for the 1953-54 season, are Gilbert and Sullivan's "The Mikado" and an original version of "Beauty and the Beast". The productions were received with equal enthusiasm by civic organizations, grade schools, high schools, and colleges. The TAR HEEL of Chapel Hill reports of the plays: "The institution of the American Theatre will never die as long as such creative geniuses as Louisa Mustin are alive and active."

Miss Mustin, a former art instructor and play director, built the Puppet Playhouse in 1950 for the sole purpose of staging puppet productions. The theater, which has a seating capacity of 240 is a puppeteer's dream. The front of the theater facing Broad Street is yellow tile centered with a large multicolored abstraction.

The Playhouse formerly produced plays with marionettes and hand puppets but now uses rod puppets exclusively. The rod puppets combine the stability and control of hand puppets with the grace of marionettes. They are so unusual that one of the enthusiastic young fans of the Playhouse spread the rumor that they are manipulated by radar.

At the present time there are five members on the staff. In addition to Miss Mustin are William Tennent, chief puppeteer, Barbara Lucas, Charles Hardman, and Yvonne Somers.

(continued from page 9)

newspaper and farm journal advertising. There are several thousand companies with over all budgets of \$50,000 to \$100,000. This includes all expenditures for advertising, mailing pieces, point-of-sale displays, etc.

Most large advertisers operate through agencies. However, these agencies are often too busy with all-round strategy and planning to give much time to individual side roads, such as puppetry. Barring personal friendship, relatives and other obvious special approaches, I believe you will stand a better chance of selling your idea directly to the advertiser.

Industrial and trade advertising is somewhat more factual than consumer advertising. It, of course costs less. Puppets have been used to introduce new products and as "demonstrators" of new equipment and machinery. There is less money in this field, but it offers fewer headaches and sometimes offers more consecutive weeks of work.

Association, Trade and Industry Conventions offer an opportunity for work and, in addition, introduce you to several companies at once. The officials of any convention work hard to keep attendants interested. Frequently, it is difficult to find new things to say, new ways to say old things or new methods for displaying standard products. I have hardly ever attended a business convention or exhibit in which puppets could not have been used effectively. If cultivated, this field should offer a modest livelihood.

If you want work in advertising, it would be well to know a little about the subject. The important advertising papers are *PRINTER'S INK*, weekly, *ADVERTISING AGENCY*, monthly and *ADVERTISING AGE*, weekly. *INDUSTRIAL MARKETING*, monthly, covers the industrial field. Every trade or profession in the United States has its own paper which

is more or less informative.

When you approach an advertiser with "here is an idea which may increase your sales", he tends to give you a hearing. However, unless you know something about the advertiser's present activities and their plans, it is unlikely that you will have a practical idea to offer. No one expects you to be an advertising expert, but you should have some familiarity with the subject. For example, hair tinting is very popular at the moment. Two large companies have announced extensive campaigns. Each offers an extensive range of color tints. Puppets with wigs in the colors of the tints would be more effective than any color chart. It might even be possible to demonstrate the ease with which one can become a cherry-headed femme fatale.

You understand that this example is not to be taken literally, but as an advertising approach to a problem. Men do not buy pajamas or hats in the volume which they should, considering their numbers. If puppets could pep up these markets, I think the manufacturers association would welcome them.

Bear in mind in advertising, that if you can adapt your talents to your advertiser's needs, you may produce a commodity for which there is a market.

Remember, too, that only a handful of people legitimately earn \$50,000 a year. Only a few companies are truly national. Most business is local or regional. Most people earn a hundred bucks or so a year and are in hock over their ears.

People with keen wits make good livings in their own back yards. Before you try to sell General Motors, give a thought to Smith's Variety Store down the street. Read your local newspaper more carefully. Consider your county seat or trading area objectively. Don't figure your fee per job . . . estimate it on the basis of a yearly income.

Much glamour surrounds advertising agencies. Yet they have a hard time earning a net profit of 5½%. In many instances, small agencies show profits only because the principals are grossly underpaid.

So what is the moral of this sad tale? Simply this. Advertising is not easy money for puppeteers or anyone else. Like most businesses it takes hard work and much energy to earn the elusive dollar.

Child's Recipe for Happiness

by Ida Jervis

After dozens of times . . . to this day . . . I'm still full of amazement and awe each time I see the miracle happen. What I mean is, watching a story, new, fresh, and exciting, being born. This happens without fail, when a group of children gets together for the purpose of composing a story for their puppets to act out. True, they need guidance in not letting the story get away from them, by that, meaning, keeping the story within the limits of a puppet's abilities. But, the fact remains, that they are never at a loss as to what should happen next.

My part in this miracle, as teacher, is to get it started, and then to keep it organized, much like the combination roles of the celebrity who throws in the first ball at a baseball game, and the umpire to keep things in line afterward.

First of all, the children each have puppets which they have made, each one having created the character of his own choice. Now comes the group activity . . . of putting these seemingly unrelated characters into a well-knit story. We sit in a circle, a subdued flutter of excitement in the air. I have listed the characters on the board, classifying them into groups of people, animals and things. (such as witches and ghosts) "Shall we put all of them into one story, or divide them into two stories?" I ask. Always the answer is, "One story, of course." And as usual, the thought comes to

mind of how incredible it is that such differentiated types of puppets can ever be put into one plot.

Things start moving along. "Where shall they be living?" asks teacher. Suggestions begin flying in: "Let's have them live in the woods, and have the animals visit every Sunday for company!" "No, let's let the three little men be lumber jacks in the woods and get into trouble with the animals." Let's have them going on a trip in a space ship." "Let's let the Princess get lost in the woods" . . . There is a difference of opinion, but eventually some one comes out with an idea they all like. The idea is seized upon and carried out with gusto. Before we know it, teacher has taken down in her note book, time, place, setting, properties needed, and the action of the story, interjecting suggestions such as, "I guess we will have to have two acts so the scenery can be changed here, won't we?" or, "Don't you think we should have the animals captured, escape, and then recaptured only once, so the story won't be too long?" Little heads nod in agreement: "Yes, yes . . . now let's try it out on the stage." And they are immediately transformed into their special character without delay.

The magician triumphantly asks the villain, "Well, if you are so smart, let's see YOU wave this wand and make a dog appear!" The absent

minded professor keeps forgetting his glasses, his lunch, and even his false teeth, just as they are about to embark on a perilous journey. Yes, there is always a problem for the puppets to face and overcome. The children understand instinctively that life is a battle to be faced bravely, and with good humor, and that things always come out all right. The story rolls merrily along to its thrilling climax, and the inevitable happy ending. The little girl playing the part of the Princess has the curtain line, and says in a voice of refined, sweet, dignity, "Yes, Prince, we shall be married, and we shall have a

wonderful time living in the palace with all my pet animals, and I shall give large parties."

A few interruptions by the teacher to remind some of the actors of their cues, and another rehearsal — a confab about needed props — the list having been checked during the first rehearsal — feverish activity of making scenery, props, and getting sound effect materials together — the next day a review of the plot with the help of that trusty note book — a final smoothing of rough spots in the performance, and presto! a brand new play is born.

Festival! Festival! Festival!

June 23 - 24 - 25 - 26

Festival announcements, which are usually given in this month's issue are delayed this time because of the serious illness of Lem Williams, Festival Chairman. Lem has been in and out of the hospital since early last fall and at times has been in a critical condition.

However, this does not mean that plans for the Festival are suffering as a result. It just means that we are not able to get them to you until next issue.

Festival dates are June 23 through June 26; Institute June 27 through July 4.

The Festival will actually open on Monday evening, June 22, when the University of Minnesota will be host to the early comers and will present a professional puppet play in the auditorium. So, don't let anything keep you from arriving Monday before the evening performance. It promises to be one of the finest.

An innovation to Festival, but a success with the Twin City Regional Meeting, will be the Gallery night. Like the traditional gallery night of the art shows, this will give you a chance to meet P of A members who have puppets exhibited, and an opportunity to see all types of puppets manipulated by experts. You may even have a chance to try your own hand at it. The Twin City puppeteers will be hosts for this session.

John Shirley will head the Institute staff, - the course will include construction, script writing, rehearsal and production. Cost of tuition for eight days will be \$35. Certificates will be issued by University of Minnesota, - not credit, but will be honored by some Boards of Education as workshop credit.

Room and board will be obtainable on campus at approximately \$7.00 a day. Prices will vary with your requirements.

A full schedule of registration fees, tuition, room rates and prices for meals will be mailed to each member with the Festival literature in plenty of time to make your reservations.

Watch the next issue of the Journal

for final announcements! In the meantime, plan your vacation around the above dates. You can't go wrong on a P of A Festival or Institute, or on the delightful Minnesota breezes!

Institute! Institute! Institute!

A Corner on Puppetry

One of the "Jupiters"

When I prepared to attend my first puppet Festival I had high hopes of getting just a peek at a few professional puppets, and a look across the room at some of the great personages that had heretofore been only names referred to in books. In my mind they were grouped off into the same class as perhaps the Yogi Masters of the Ancient Wisdom that let only a few initiates share the glory of their teachings.

After arriving at the Festival, I received one of the biggest surprises of my life. To my amazement, the Duncans, the Roses, the Stevens and the Michaels and other famous puppeteers appeared to be human people with a fine sense of humor, who loved to wear comfortable clothes and breathe and eat just as the rest of us. (Please note that I left out the word "sleep". Everybody knows that puppeteers never sleep.)

During the Institute, these puppeteers worked long hours to teach everyone the techniques of puppet construction and to reveal their professional secrets to any neophyte who wished to know them. Everything that these professionals had learned from years of experience was freely given. They were never too tired to answer questions or discuss problems.

I kept asking myself "Why"? Why are these famous people, who could easily corner the professional puppet business in America and keep it cornered, so anxious to give away their knowledge and experience and so-called secrets? In Europe the puppet profession has certainly been carefully guarded and handed down from generation to generation. Gradually I began to perceive that their generosity was prompted by their love of their art and a genuine desire to see the standards of puppetry raised to the highest level possible.

Although their secrets and methods were revealing, no one advocated copying, and they pointed out to you that nobody who is anybody copies. Each one must develop a style of his own for a successful career. Each person was treated as an individual, and they labored hard to bring out the best in every one of us.

It is this wonderful spirit of the professional puppeteers that makes the puppet Festivals and Institutes an experience that should not be missed by anyone remotely interested in puppetry. They inspire everyone to become the best puppeteer possible and to give the very best show they are capable of. Truly, the corner is big enough for all of us!

The Institute Pays Off

Beulah Bates

After my experiences at the Puppetry Festival and Institute at Louisiana State University last summer, I determined to use my newly acquired knowledge and interest at the first opportunity. Since I teach the fourth grade it was natural that my children offered me that first opportunity. The problem was to find something on their age level. With children, success and its attendant satisfaction must accompany their first efforts if they are to continue in their interest.

Puppetry is an art that can be tied in with other activities, and I began with our first unit in science, a chapter on insects. The children studied colored pictures of insects, and then they constructed their insect puppets — the only requirements were that the insects have three parts, the body, feelers and six legs. The children loved their puppets and produced their show with great zest.

With our first success behind us, we were ready to start on our Halloween show. For this, we made stick puppets with Halloween faces.

These two shows resulted in a request for a P. T. A. program. The children were excited with the prospect of such an audience and each one wanted to take part in the show. As all the children come to school on the buses, our only means of selection was to choose those who could attend the meeting.

I had two puppets, a witch and a little girl, which I had made at Institute. We decided to use these with the stick puppets which would be spooks of the forest and helpers to the witch.

Then the whole class went to work to write their play. The play was entitled "No Cat for Halloween."

The plot was planned and the action developed with each child making several contributions. Because of the children's inexperience, the plot as well as the action of the puppet was kept very simple. It was an exhilarating experience and they loved it.

After presenting their play for the Baker P. T. A., they repeated the performance for the East Baton Rouge Parish Art Council and to the third and fourth grade at the Louisiana State University Laboratory School and at the Art Festival held at the annual meeting of the Louisiana Education Association. At the Art Festival a motion picture was made of the play.

These children's first simple efforts filled them with enthusiasm, and each time that they found new ideas they hastened to incorporate them in new puppets. Heads were made of cut paper, sock darners, cocoanuts or stuffed socks, or made by sewing or pasting features to a small box, a can or a paper tube.

Eventually they began making heads of papier mache' using light bulbs for a base. They became more painstaking and self critical, as they progressed. They began to work more slowly as they strove for better effects.

It seems that the Puppet Festival has started something in Louisiana where there has been infrequent use of puppets in the schools. Much of our success is due to our starting simply and producing our first plays rather quickly.

I had a great feeling of satisfaction when I overheard a teacher, who was examining our puppets, say, "Why, every child could do that!" That's the point! Every child can!



295 East Buchtel Avenue - Akron 4, Ohio

Ah, Spring! The world is putting on a fresh face. The grass is getting greener; the Festival Chairman's days are getting longer; and, in the spirit of April Foolishness, the birds are back with the following news.

Don Sahlin is home, after a long tour of duty in Korea. Jan-Feb, the Stevens did encores on their Co-op show throughout Indiana - with a new hand puppet stage as big as a house. In fact it was a house, 5' wide and 10' high including roof and chimney. Olga wore stilts. Ed Johnson played the Akron Art Institute on Feb. 7, and hinted at an Important Announcement he and Fran would make in March. Spring or no, Sid Kroft keeps his puppets on ice at the Hotel New Yorker. The Gilmores set up shop in Mesa, Arizona to work on a new play. Our birds didn't catch the title.

Leo and Dora Puppets repeated their Christmas success with a special Easter show at Morgan's in Montreal. Sylvia Meredith, who went to the Coast to pull strings for JOLLYANNA, almost, but not quite, got to be Eddie Cantor's mother in **The Cantor Story** at Warner Bros. She did a few stints on the Joan Davis and Luigi shows. Suzari Marionettes presented "The Adventures of Remi" at the Brooklyn Academy of Music, Jan. 24. Berkeley Marionettes appeared on Broadway (at 116th St.) with "Hans Brinker" or "The Silver Skates" on Jan. 31. (Children under six were not admitted.)

The same date Peggy Bridge Marionettes were at the Jan Hus House with "Texas Tim". Alternate weeks after that, they did "Nobody's Rabbit" and a repeat of "The Wishing Well".

"Lili", M-G-M'S Technicolor treat, with Walton & O'Rourke's puppets premiered March 10 at the Trans-Lux Theatre in N. Y., and promptly, a St. Louis manufacturer, in quest of the Quick Buck, came out with a fairly hideous rendition of two of the characters, Marguerite and Carrot Top. Michael Mann, the ten-year-old terror of the Bette Davis revue, "Two's Company" listed puppetry as one of his six ambitions. Internationally famous Frank Paris turned up as guest lecturer for the Fortnightly Club of Rockville Centre, Long Island. In "Performing Puppets", Paris talked on designing and operating puppets, closing with a demonstration of some of his well-known characters.

Jero Magon, Puppetry Editor of Players Magazine, alerted us to Lea and Gia Wallace's exciting story, "To Korea with Puppets" in the March issue. He also reported: "In Arthur Miller's new play, 'The Crucible' (dealing with Salem witchcraft), the possession of a puppet by Elizabeth Proctor, one of the accused, is considered *prima facie* evidence that she practiced witchcraft!" How times have changed. The Present-day Proctors, who also possess puppets and practice a merry magic with them, are considered only with affection.

According to Variety Magazine, the Yale Puppeteers (and review) may leave the Turnabout this fall for a two month tour. Dick Myers has a cardboard model for a new stage. Jim Menke, Jr. has a new production (his old one grew and grew until it couldn't be carried in the car). It's "Sleeping Beauty" with a bat ballet and a witch who reforms.

The Mousetrap has been visited. By Roy Etherington and Phil Molby (trouping "Aladdin" for Bixby) for a week-end, and by Kent and Louise More for a shorter spell on their way home from dates in Michigan. The Bixbys vacationed in Florida. Mrs. Trudy Healy is doing a marionette version of "Brigands of the Black Forest" by Jan Bussel. The Kingsland Marionettes (Mr and Mrs. Cedric Head) offer "The Love of the Three Oranges", which was such a tremendous success in the New York City Opera Co. version. They also present playlets, "Froggie's Wooing" and "The True Story of Mother Goose" along with revue and variety numbers.

Associate Journal Editor, Peg Bickle, is hoping for an increased budget from the Recreation Dept in Columbus to convert a firehouse room into a puppet theatre. We wish her luck in getting a puppet center established (also a budget)! The Willie Dee comic strip came out with a four-frame gag on puppets, marionettes and marmosets. POGO's version was a "pumpet" show. Alfred Wallace, P of A President, left New York late in February for another Seven League swing around the country. He turned up at the Kansas City 16 mm Film Workshop with the Stevens, then soloed on to Lincoln, Neb., Butte, Mont., Vancouver, B. C. - Memphis, Tacoma, Wichita, and Indianapolis. He returned a Weary Wallace. Bill Cleveland, Jr. is making the most of his time in Germany as an exchange teacher. His side trips have included: the premiere of a new play, "Kitty

and the Banshee" which was written by George Scott-Moncrieff expressly for Miles Lee's Belgrave Mews Puppets in Edinburgh, Scotland; an inspection of the Javanese wayang figures at the Tropical Museum in Amsterdam; and a visit with Jaques Chesnais and Francis Raphard in Paris.

The Detroit Puppeteers Guild sent us a copy of their Newsletter (edited by Don Burt). Their monthly workshops and meetings are crammed with activity, including performances ("The Gentle Princess"), talks (Gary Jennings on Using Color illustrated with his "Snow Queen" puppets), movies (the Zwickeys in South America), and business. Officers of the group are: Pres. Grace Marie Bucciero, Vice Pres., Don Burt, Secy, L. Hobart, and Treas. Evelyn Chaffee. They are assisting the Detroit Art Institute in sponsoring Basil Milovsoroff there on April 11. Basil will be at the Cleveland Art Institute April 25th and 26th.

Eurla Hardt, Pittsburgh puppetess, has popped into the news again by copying the cover and lead article in the Feb. issue of Crafts and Hobbies magazine. The ambitious title of this piece is "Marionettes for the Millions!" - but don't worry, the Millions will never get to first base, if they follow the directions given by the author, a Mr. Elmer B. Camper. Mr. Camper's description of marionette making is as easy as a - d - z, which means he's left out a few things along the way. The millions are going to find their plastic wood shells permanently stuck in their plaster casts, and they may be hard put to dismantle their stages (of 2 x 4), even though they are hinged in the middle. We suggest that the Millions would be better off to attend the Puppeteers of America Festival, June 23 - 26 at the University of Minnesota. The people who run it are old smoothies at technical problems, and you can have your questions answered on the spot.

TELEVISION

Add Margo Rose and Carl Harms to the list of HOWDY DOODY's helpers. Edith and Burt Moore (with an assist from daughter, Nancy, 11) made their tv debut in Dec. Art L. Zapel, Jr.'s lively good humor appeared on the pages of TV Forecast for Dec. 20th in a story titled "Uncle Mistletoe's Own Christmas Story". Bil & Cora Baird appeared on the Arthur Murray Party (DuMont) Sunday, Jan. 25. "Garfield Goose and Friend" appear at 4:30 Monday thru Friday on WBKB, Chicago. Garfield is a puppet goose, who types his lines instead of speaking them. His friend is Frazier Thomas, emcee. There's a new TV hand puppet film, "Willie Wonderful" about a boy and a carnival.

Natalie Hackenschmidt and Wilbur were guests on John Conway's tv show in Toronto (Uncle Chichimus on CBLT. First time we ever heard of puppets making guest appearances on another puppet show, and it turned out to be a very happy experiment. A Walton & O'Rourke Love Bug popped up on a tv show in New Orleans. They opened Feb. 12 in Atlanta, and headed for N. Y. at the close of their run. Feb. AMERICAN ARTIST magazine carried a feature article, "Requirements for a Career in TV Advertising Art" by Lawrence Berger, TV Art Director of Batten, Barton, Durstine & Osborn, Inc. - full page 12 frame layout of a sample puppet commercial (Johnny Mop) included. STATEVEPOST (Feb. 7) featured "Look What TV's Doing to Hollywood!" by Lowell S. Hawley. Confirmed an old suspicion of ours that pilot films will get you nowhere, and that tv puppet shows are not the "overnight successes" you might think. There's a good deal of space given to Bob Clampett, producer of the "Time for Beanie" show (picture too.), and his early struggles, and to Doug Spears, a talented gadgeteer who is

still struggling. Another Coast name that was new to us was Edward Nassour who has perfected a system called Regiscope, for filming electronic, stop-action in the third dimension. TIME reports that Japan is the first country in Asia to have regular television programs. The Tokyo station will carry Bunraku puppets, of course.

No puppeteer ever made a more dramatic exit than Cy Kelly in leaving WLW-T. Front page headlines in the Cincy Post (Jan 24) read "Rosemary Olberding TV star, Missing, So is Puppeteer; Friends say Romance"; a three column picture spread of the couple hinted elopement. Sure enough, on January 26, Mr. and Mrs. Cephas L. Kelly were back on the front page of the Post. They had slipped away to Ashland, Ky., where they were attended by Mr. and Mrs. George Norvell at the brief ceremony. Congratulations and best wishes. On February 23, Cy and "Capt." Glenn (Rowell) opened up shop at NBC in Cleveland for two shows daily. At 11:30 a.m. they are seen on television, and at 6:30 p.m. are heard on radio.

Burr Tillstrom guested on the QUIZ KIDS tv show Jan. 27, doing "hand-omimes" of his characters, while the panel guessed which of the Kuklapolitans he was enacting. KFO trooped out to California Feb. 4 - 28, had Dennis Day as guest one Sunday, then guested on the Dennis Day show the following week. Kuklapolitans were featured in Radio-Tv Mirror magazine, and on the Valentine cover and inside the Feb. 14 TV Forecast (TV's Greatest Love Triangle), and the three lives of Fran Allison were pictured in the March McCall's.

That's every bit of news we know. We will now go out and get Spring Fever.

George Latshaw
295 E. Buchtel
Akron 4, Ohio

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